

CHILDREN



DOGS



BIRDS



# the **KNOW-HOW** of **CARTOONING**

ANIMALS

BASIC CONSTRUCTION  
FOR VARIOUS TYPES OF  
ANIMALS

by **KEN HULTGREN**



FEMINE FIGURE



ANIMAL COMICS



CARICATURE

PERSPECTIVE—



# ANIMATION

IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES. IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC.. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.

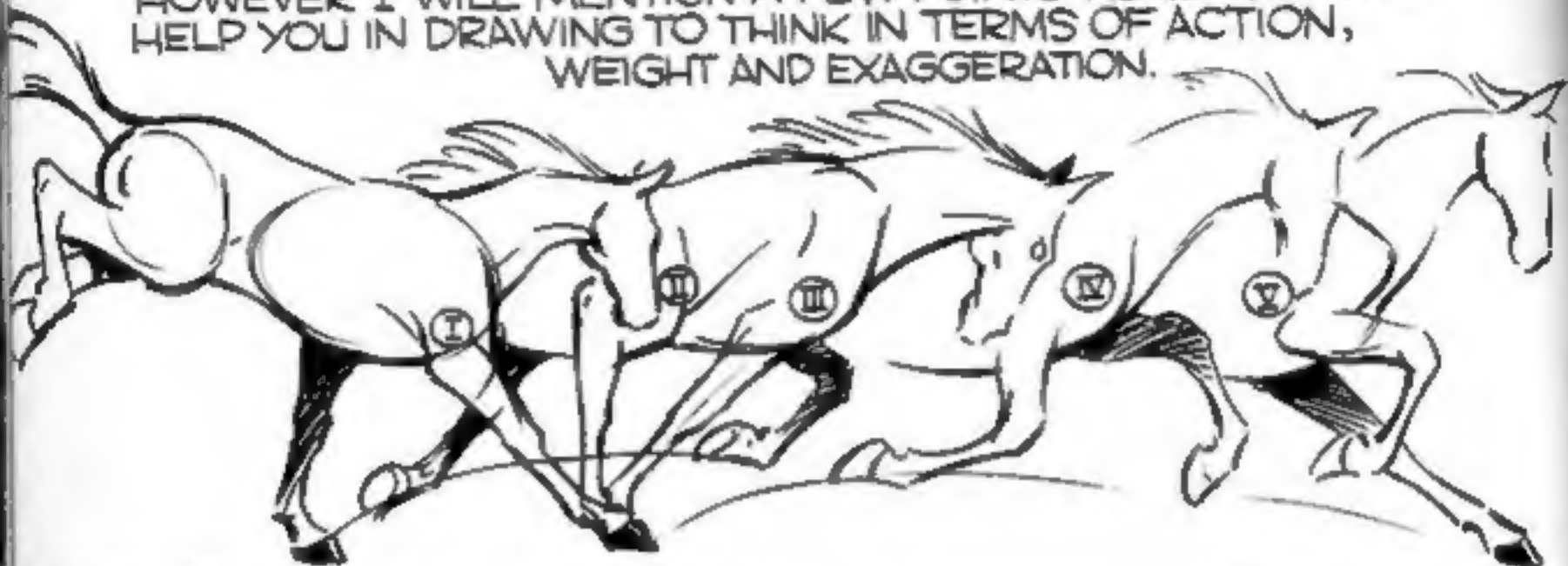


FIG. I - NOTE LEG STRETCH FOR LEG REACHING

FIG. II - NOTE LEG TAKING WEIGHT OF BODY -

FIG. III - NOTE LEG STRETCHING IN TAKE OFF

FIG. IV AND V NOTE OVERLAPPING ACTION OF LEGS



"TAKE"

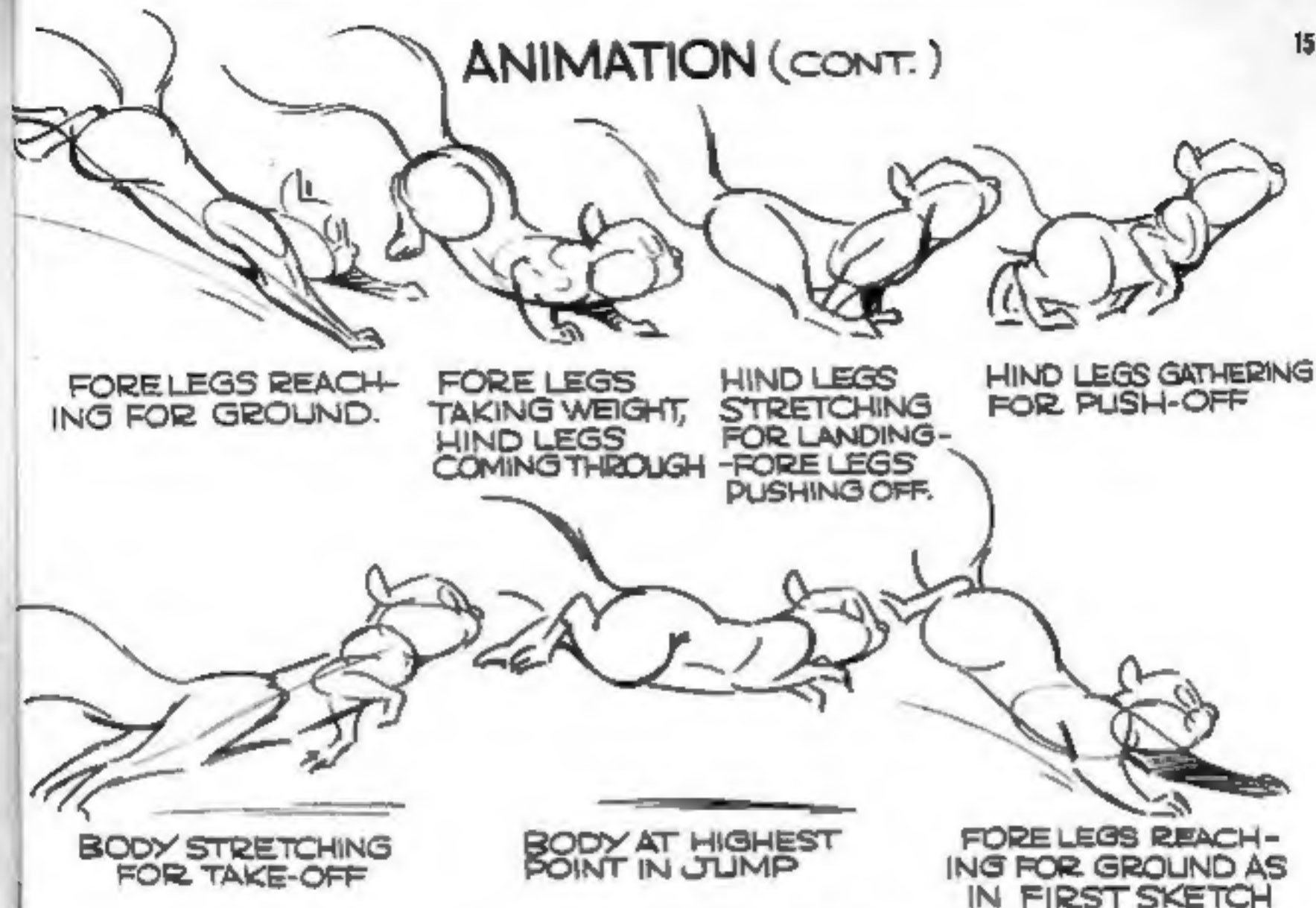
FIG. I - ANTICIPATION FOR TAKE - (NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II)



## HEAD TURN

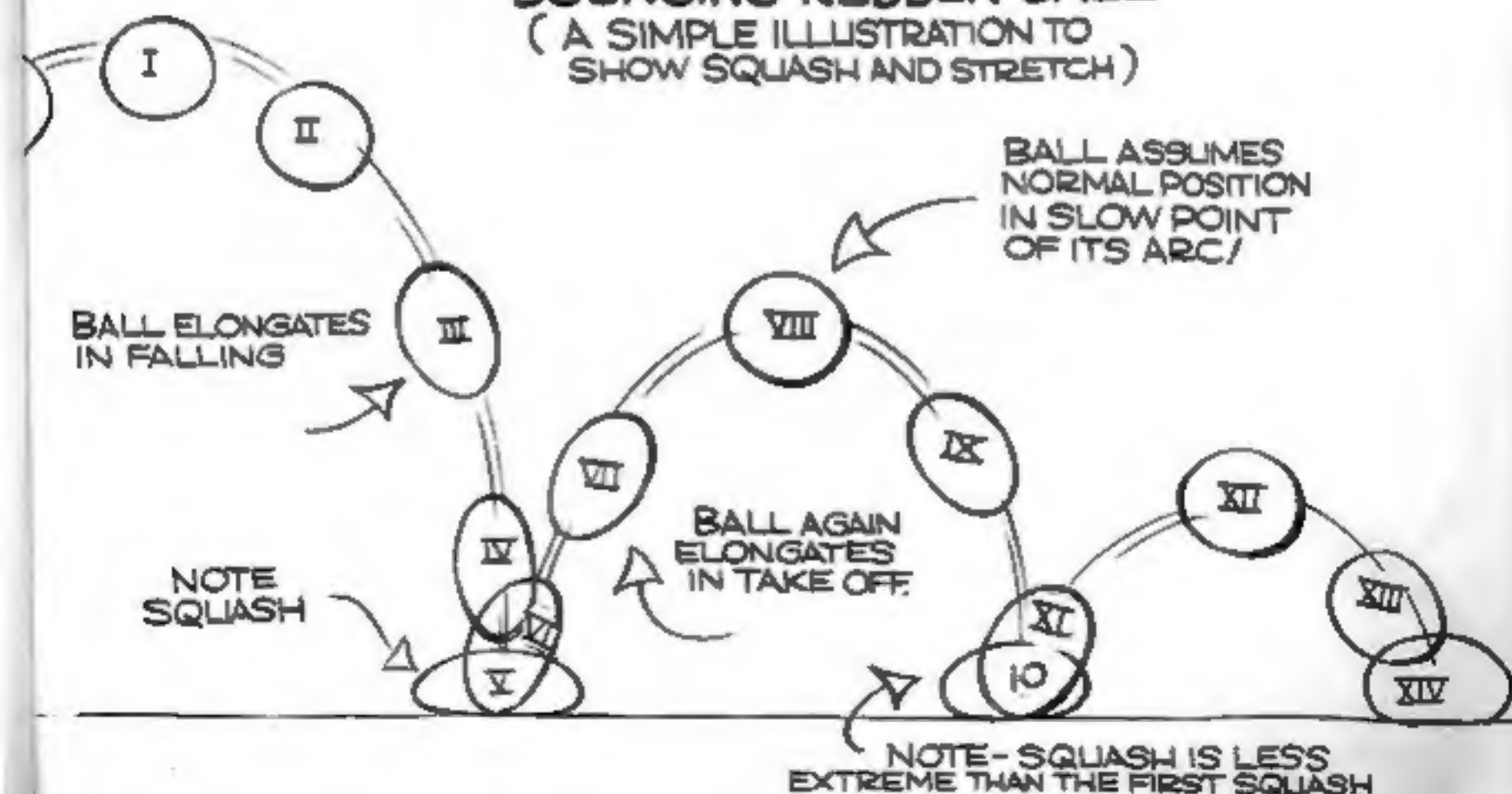
FIG. I - HEAD NORMAL  
FIG. II - NOTE DRAG OF JOWLS  
FIG. III - JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION  
FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS -

# ANIMATION (CONT.)



## BOUNCING RUBBER BALL

( A SIMPLE ILLUSTRATION TO  
SHOW SQUASH AND STRETCH )



**SQUASH  
and STRETCH  
(CONT.)**

SQUASH AND STRETCH  
APPLY TO COMIC STRIPS  
TOO. DON'T BE AFRAID  
TO EXAGGERATE.~MAKE  
WITH A TAKE, CHIP!

LIKE  
THIS?

A.

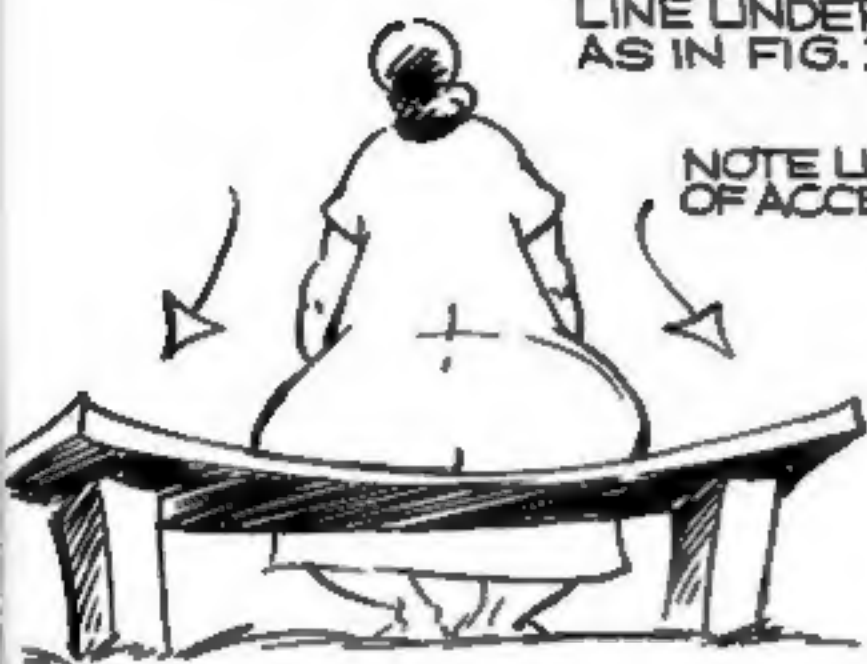
B.

NOTE HOW HEAD ELONGATES  
IN "TAKE" AND HOW EARS ARE PULLED  
BACK TO ACCENTUATE THE EXTREME  
POSE.

THE OTHER  
EXTREME IS  
SQUASH~GET  
THE IDEA?

# WEIGHT

OPPOSE A HORIZONTAL  
LINE WITH A CURVED  
LINE UNDERNEATH ~  
AS IN FIG. I



NOTE LINE  
OF ACCENT

FIG. I



USING FIG. I AS EXAMPLE-NOTE  
HOW IT APPLIES IN FIGS. II, III AND IV

FIG. II



FIG. III

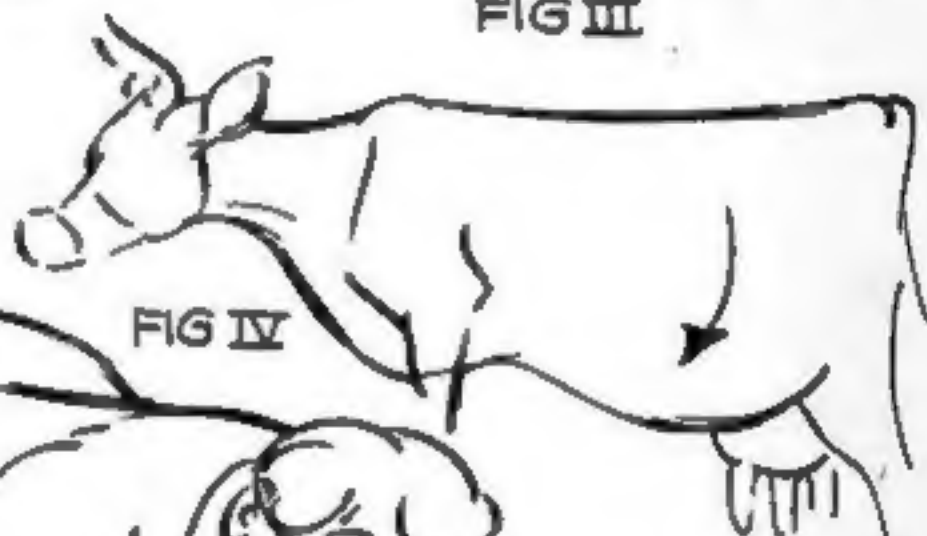


FIG. IV

FOR SOME PRACTICE  
EXERCISES, DRAW A HEAVY  
SACK AND PUT IT IN SEV-  
ERAL POSES.



NOTE WIDTH  
OF WRIST TO  
ACCENTUATE  
WEIGHT



WEIGHT (CONT.)

HERE! HOLD THIS  
BAG OF SAND - I  
WANT TO DEMONSTRATE  
WEIGHT!

OBSERVE HOW  
CHIP'S WHOLE  
BODY REACTS  
TO WEIGHT!

NOTE HOW  
WEIGHT  
FLATTENS  
STOMACH.

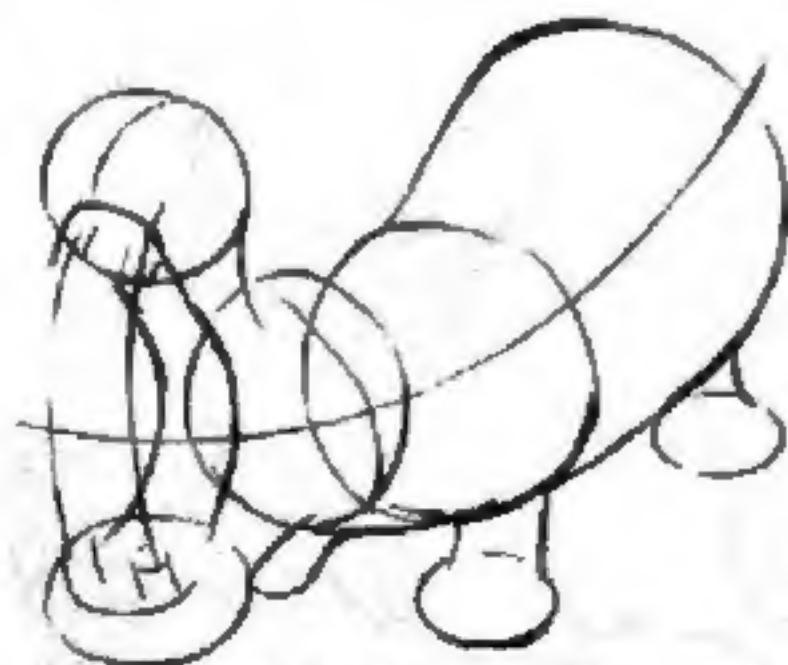
NOW TO GO A  
BIT FURTHER -  
HERE! CATCH!

HAS  
ANYBODY  
ANY USE FOR  
A WINDOW  
SHADE ??



## ANIMALS (CONT.)

KEEP YOUR  
CONSTRUCTION  
SIMPLE AND DIRECT.  
IF DRAWING FROM  
PHOTOGRAPHS,  
BOXING IN YOUR  
CHARACTER WILL  
HELP YOU IN  
SIZING YOUR  
PROPORTIONS.



## ANIMALS LINE OF ACTION -

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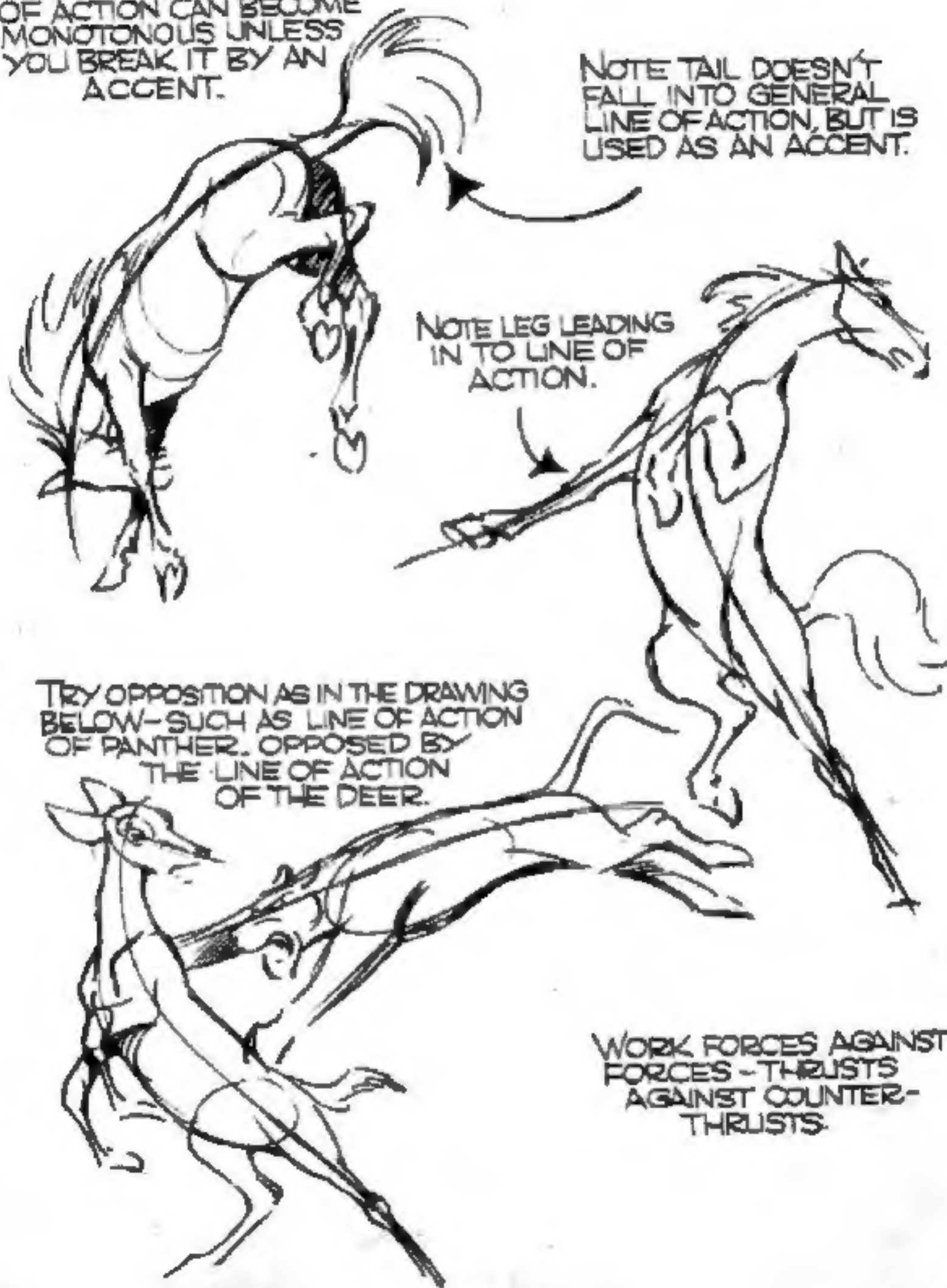
A DEFINITE LINE  
OF ACTION CAN BECOME  
MONOTONOUS UNLESS  
YOU BREAK IT BY AN  
ACCENT.

NOTE TAIL DOESN'T  
FALL INTO GENERAL  
LINE OF ACTION, BUT IS  
USED AS AN ACCENT.

NOTE LEG LEADING  
IN TO LINE OF  
ACTION.

TRY OPPOSITION AS IN THE DRAWING  
BELOW - SUCH AS LINE OF ACTION  
OF PANTHER. OPPOSED BY  
THE LINE OF ACTION  
OF THE DEER.

WORK FORCES AGAINST  
FORCES - THRUSTS  
AGAINST COUNTER-  
THRUSTS.





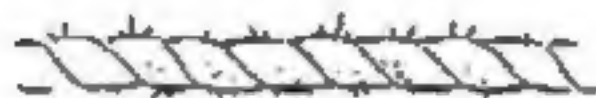
# PULL and TENSION

IN TAKING UP THIS SUBJECT, LET'S TAKE A PIECE OF CLOTH AS IN FIG. I AS AN EXAMPLE.

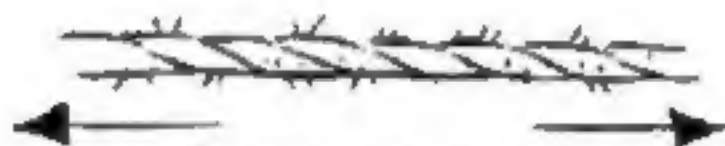


FIG. I

ANOTHER SIMPLE EXAMPLE TO ILLUSTRATE PULL AND TENSION IN A MORE SOLID MATERIAL.



ROPE IN NORMAL POSITION.



ROPE ELONGATES IN PULL.

NOTE REACTION OF CLOTH WHEN TWO OF ITS CORNERS ARE PULLED (AS IN FIG. II)

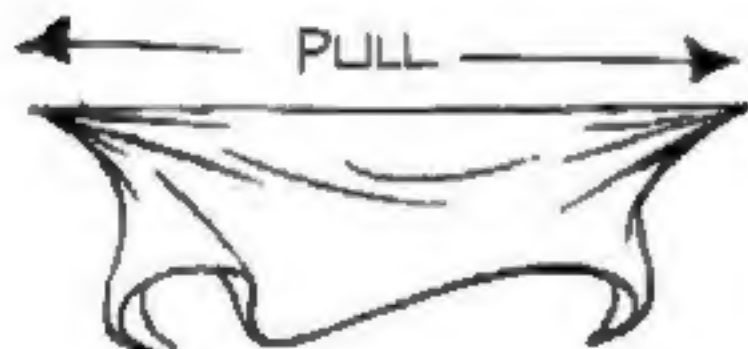


FIG. II

NOTE HOW LOWER PART OF CLOTH REACTS TO THE PULL.

FIG. III SHOWS CLOTH IN UPWARD PULL.

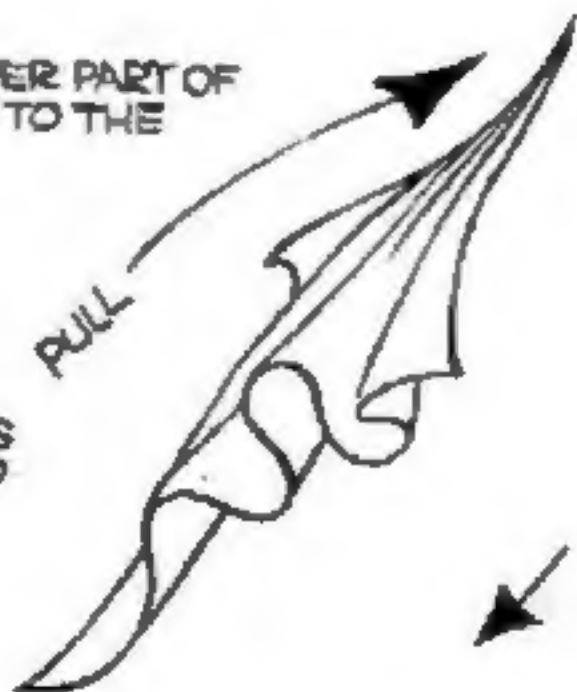
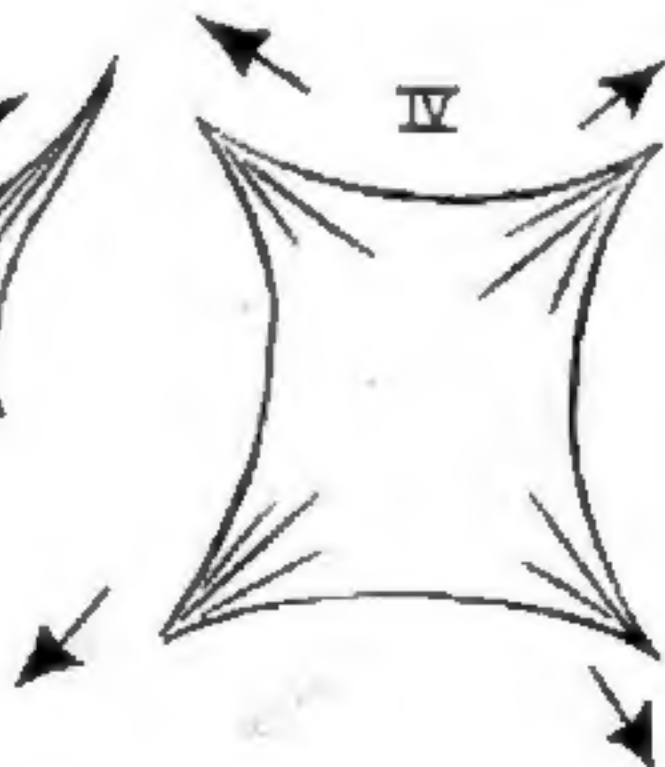


FIG. IV SHOWS CLOTH WHEN ALL FOUR CORNERS ARE PULLED.



# PULL and TENSION (CONT.)

HERE ARE SOME  
SIMPLE ILLUSTRATIONS  
SHOWING PULL AND  
TENSION IN  
FIGURES.

ARROWS DENOTE  
DIRECTION OF PULL

NOTE DRAG



NOTE STRESS  
AND STRAIN ON  
SHIRT



# PULL and TENSION (CONT.)



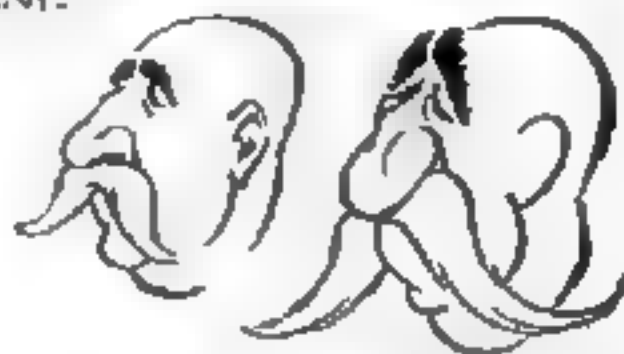


# CARICATURE

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A CARICATURE IS AN EXAGGERATED DESIGN OF THE SUBJECT YOU ARE DRAWING - LOOK FOR OUTSTANDING FEATURES AND UTILIZE THEM IN YOUR DRAWING BY EMPHASIZING THEM.

THE FOLLOWING PAIRS SHOW HOW I WENT FURTHER TO EXAGGERATE - ANALYZE YOUR SUBJECT AND LET YOURSELF GO.



# BIRDS

EACH TYPE OF BIRD  
HAS A DIFFERENT  
FORM. HERE ARE A FEW  
SUGGESTIONS FOR  
SOME TYPES -

KEEP 'EM  
GRACEFUL!

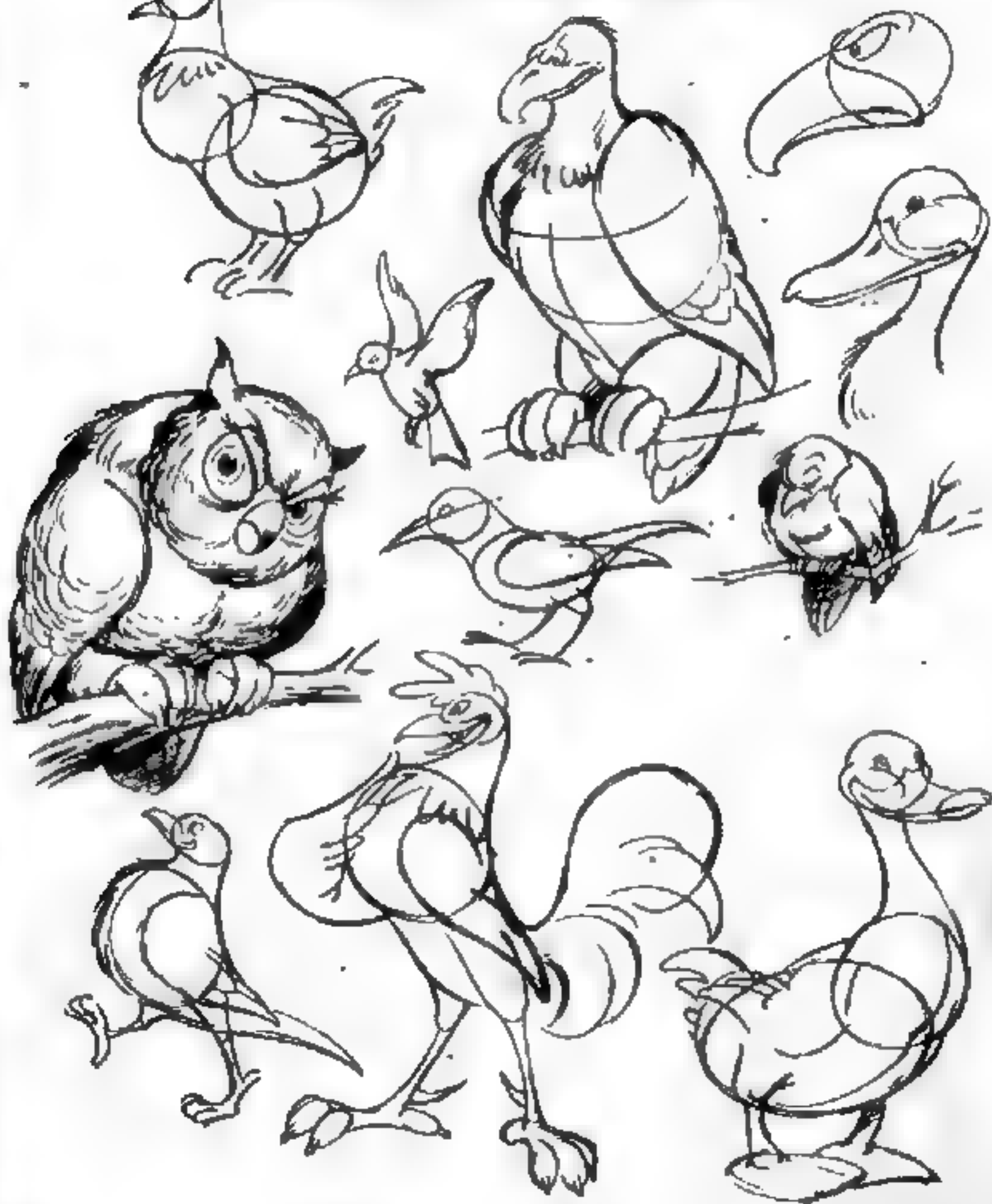


TRY FOR RHYTHM  
AND SWEEP IN YOUR  
DRAWINGS.

## BIRDS (CONT)

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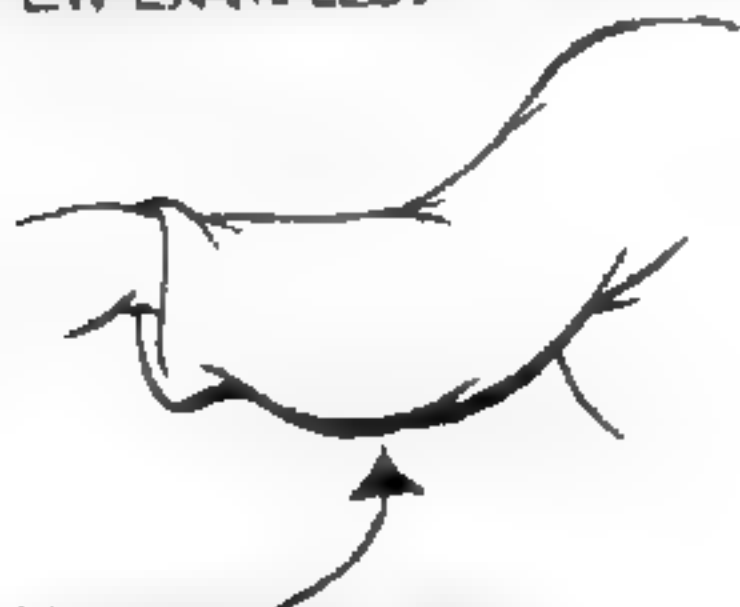
STUDY YOUR PHOTOGRAPHS  
OF BIRDS- THEN TRY TO BREAK  
THEM DOWN TO SIMPLE FORMS





# IMPORTANCE of LINE

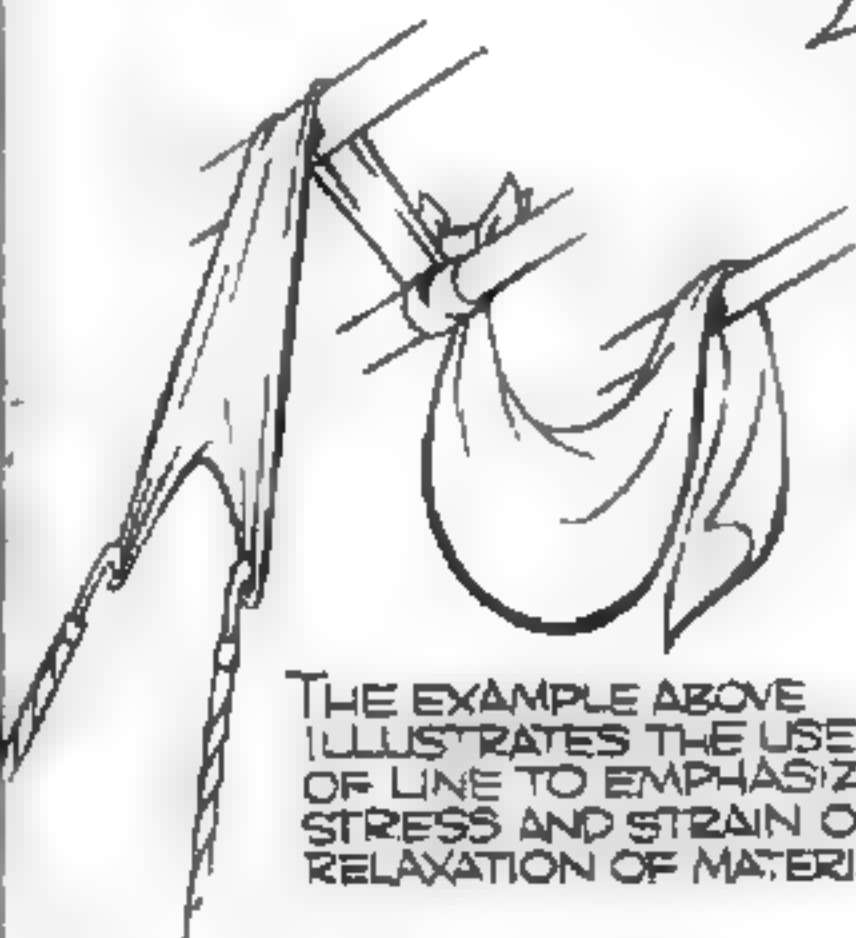
LINE CAN SUGGEST WEIGHT, FORM, MATERIAL AND OTHER THINGS TOO NUMEROUS TO MENTION. BELOW ARE A FEW EXAMPLES.



NOTE THE WEIGHT OR THICKNESS OF LINE ON UNDERSIDE - IT'S USED TO ACCENTUATE WEIGHT.



IN FORESHORTENED ARM - NOTE HOW LINES WRAP IN AND AROUND TO SHOW ARM GOING AWAY FROM READER'S EYE.



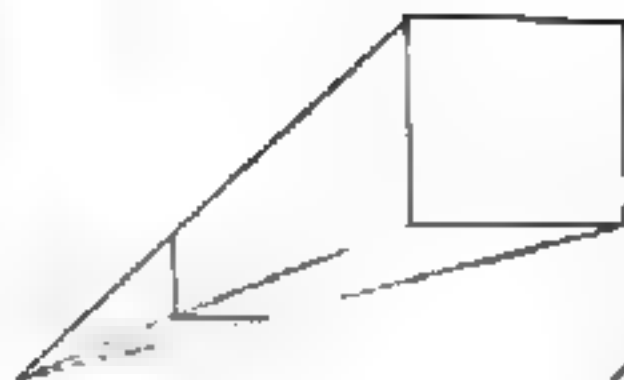
THE EXAMPLE ABOVE ILLUSTRATES THE USE OF LINE TO EMPHASIZE STRESS AND STRAIN OR RELAXATION OF MATERIAL.



HERE LINE IS USED TO SHOW PERSPECTIVE. NOTE CONTRAST IN LINE USED IN THE BRANCH IN THE FOREGROUND AND THE BRANCH IN THE BACKGROUND.

# FORESHORTENING

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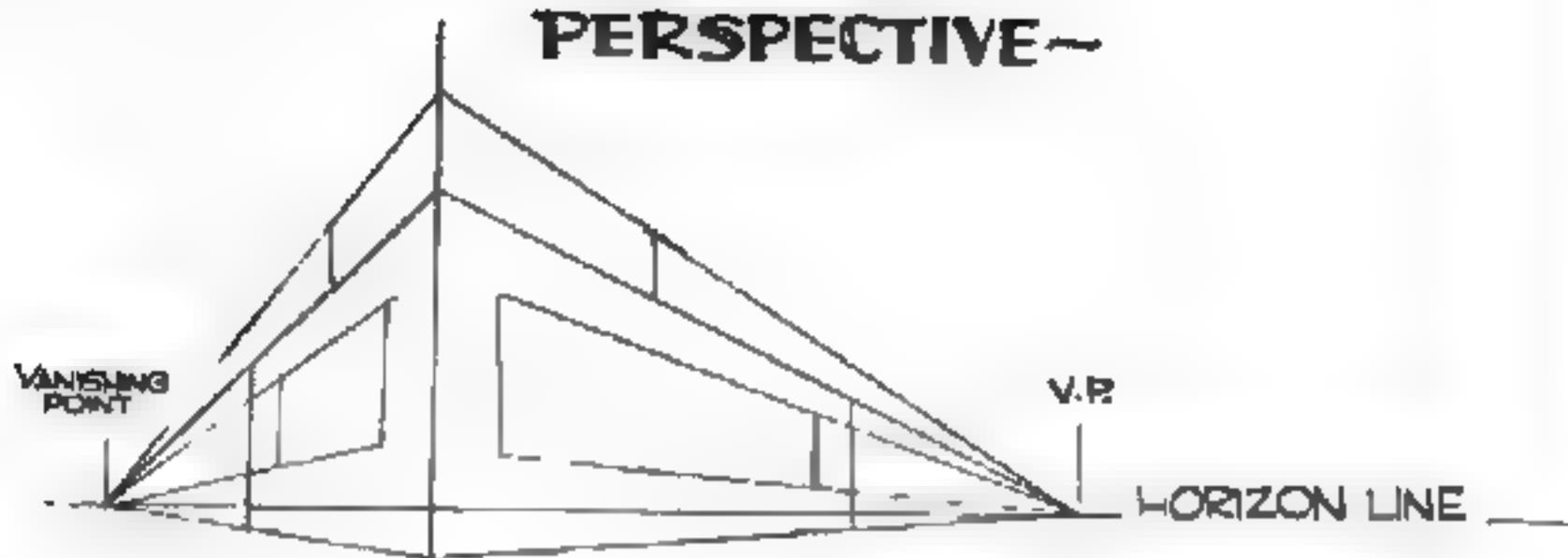
THINK OF YOURSELF AS A CAMERA WITH YOUR LENS NEAR THE OBJECT IN FRONT OF YOU WHILE THE REST OF THE OBJECT RECEDES — IT'LL GIVE YOU A DRAMATIC FEELING AND DEPTH!

HERE ARE A FEW EXAMPLES — TREES ARE AN EXCELLENT SUBJECT TO WORK ON. TRY SOME WITH THE BRANCHES RUNNING INTO CAMERA WHILE OTHERS DIMINISH.

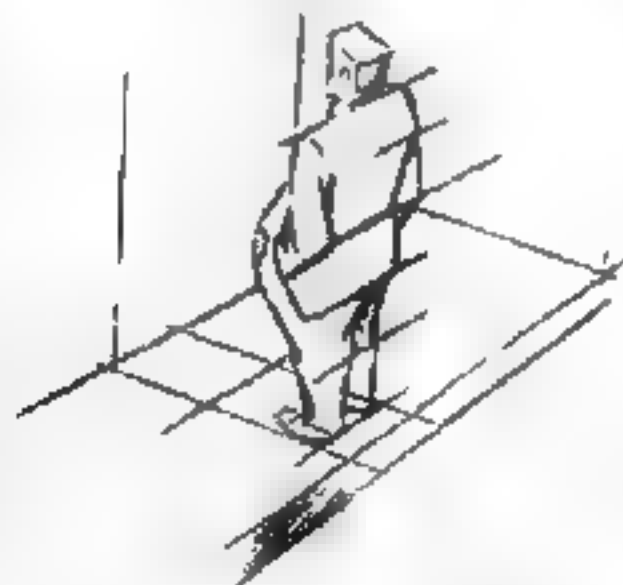


FOR THAT FEELING OF DISTANCE USE FOREGROUND PROPS AGAINST BACKGROUND.

# PERSPECTIVE~



TO KEEP YOUR CHARACTERS ANCHORED TO THE GROUND, DRAW IN YOUR PERSPECTIVE LINES.



CHARACTERS' IN PERSPECTIVE  
I FIRST DRAW IN YOUR HORIZON LINE.

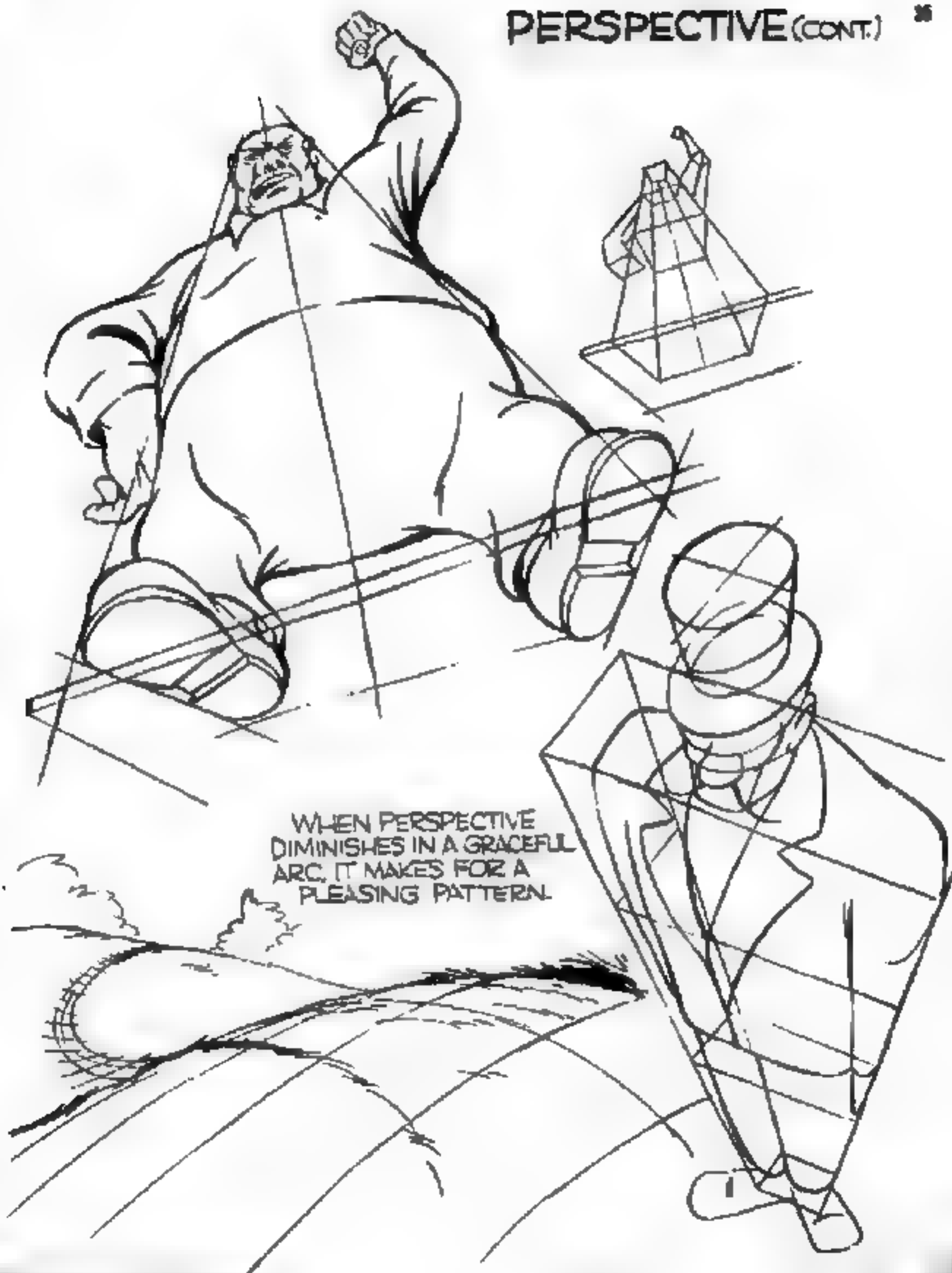
II DRAW IN THE CHARACTER YOU WISH TO BE TALLEST IN YOUR PICTURE.

III ESTABLISH YOUR VANISHING POINTS ON THE HORIZON LINE. (THE PLACEMENT OF THE VANISHING POINTS DEPENDS ON THE PERSPECTIVE DESIRED.)

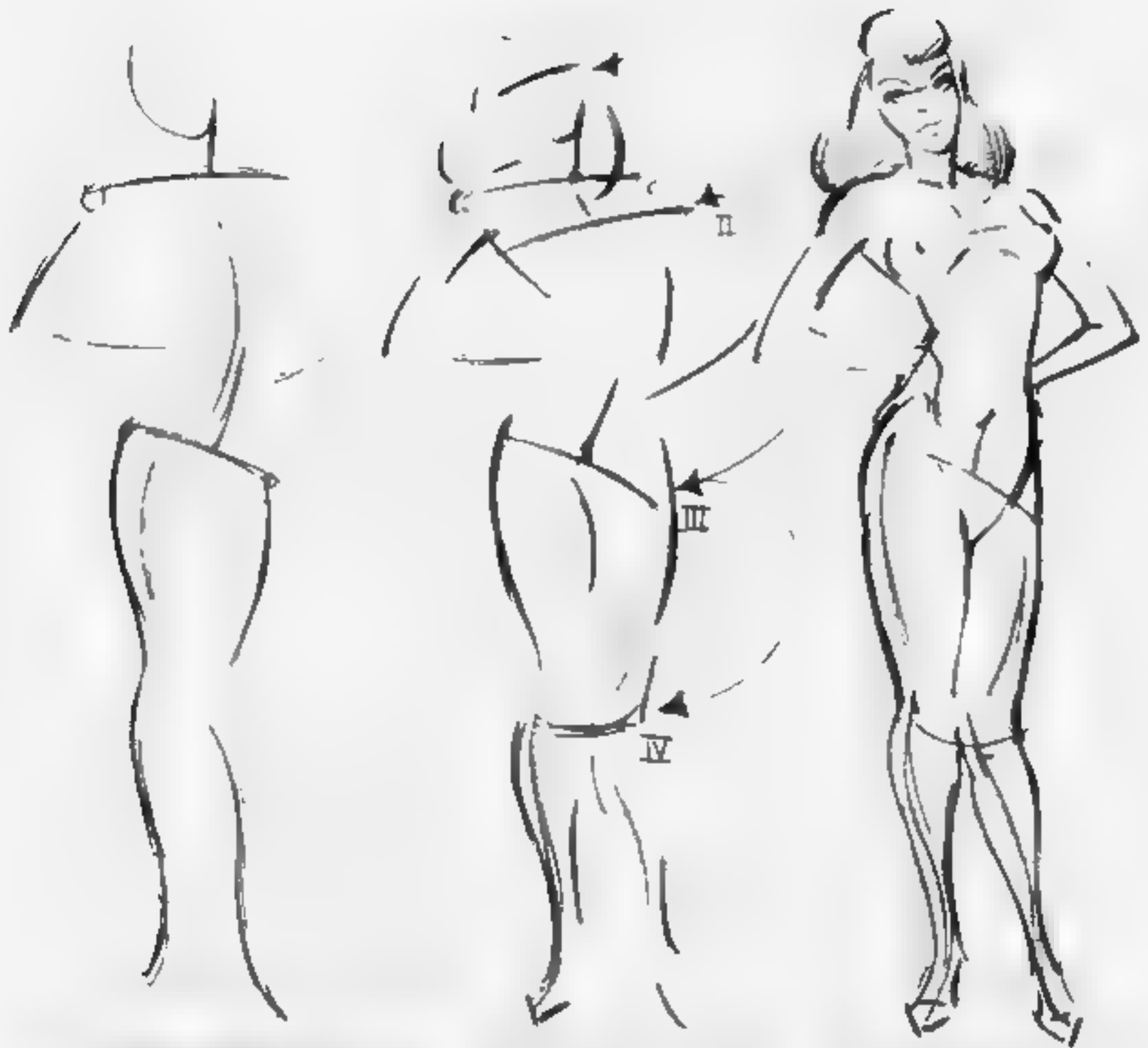
IV DRAW LINES FROM YOUR VANISHING POINTS TO THE TOP, BOTTOM AND MIDDLE OF YOUR TALLEST FIGURE (MIDDLE LINE IS GUIDE LINE)

V PUT IN OTHER CHARACTERS YOU DESIRE AS SHOWN ABOVE.





## FEMININE FIGURE (APPROACH)



WHEN DRAWING THE  
FEMININE FIGURE, FIRST  
TRY FOR THE ACTION  
OF THE POSE

THE NEXT STEP ~  
PUT IN THE MAIN  
ACTION LINES AS  
IN NUMBERS I TO  
IV. THEN PUT IN  
THE MAIN ACCENTS  
IN THE FIGURE.

THE THIRD STAGE ~  
PULL IT TOGETHER.

# FEMININE FIGURE

I



AVOID DRAWING YOUR  
FIGURE IN A STRAIGHT,  
STIFF POSE.

II



LINE OF  
ACTION AS IN  
FIGURE II

TRY FOR ACTION  
IN YOUR POSE BY  
ESTABLISHING A  
DEFINITE LINE OF  
ACTION.

III



NOTE THE  
ADDED INTEREST  
IN FIG. IV OVER  
FIG. III BECAUSE  
OF ITS  
MOVEMENT

IV





## FEMININE FIGURE

NOTE FIGURE IS  $8\frac{1}{2}$   
HEADS HIGH—NOTE  
PROPORTIONS



KEEP YOUR GIRLS  
GRACEFUL. TRY SHIFT-  
ING THEIR WEIGHT FROM  
ONE LEG TO ANOTHER.  
IT'LL GIVE MOVEMENT  
TO YOUR DRAWING—  
TRY FOR VARIETY IN THE  
POSITION OF THE ARMS,  
LEGS, ETC.

NOTE TAPERING LEGS  
AND THIN ANKLES



KEEP  
HANDS GRACEFUL

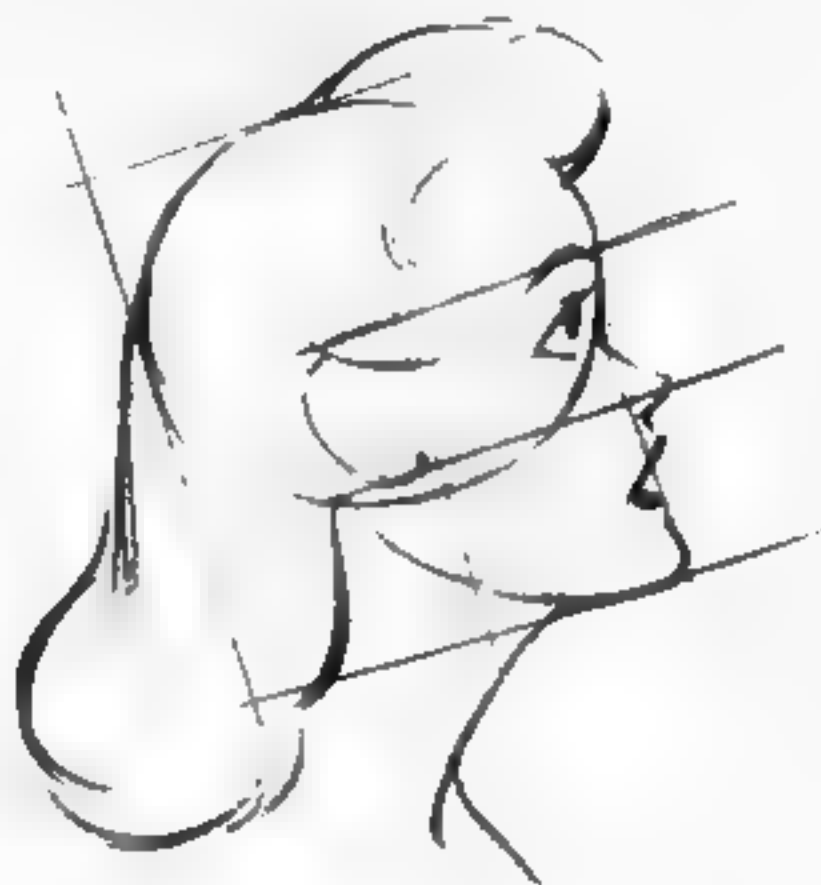
PRACTICE QUICK ACTIONS LIKE  
THESE.



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# FEMININE HEAD

USING A CIRCLE FOR A START.



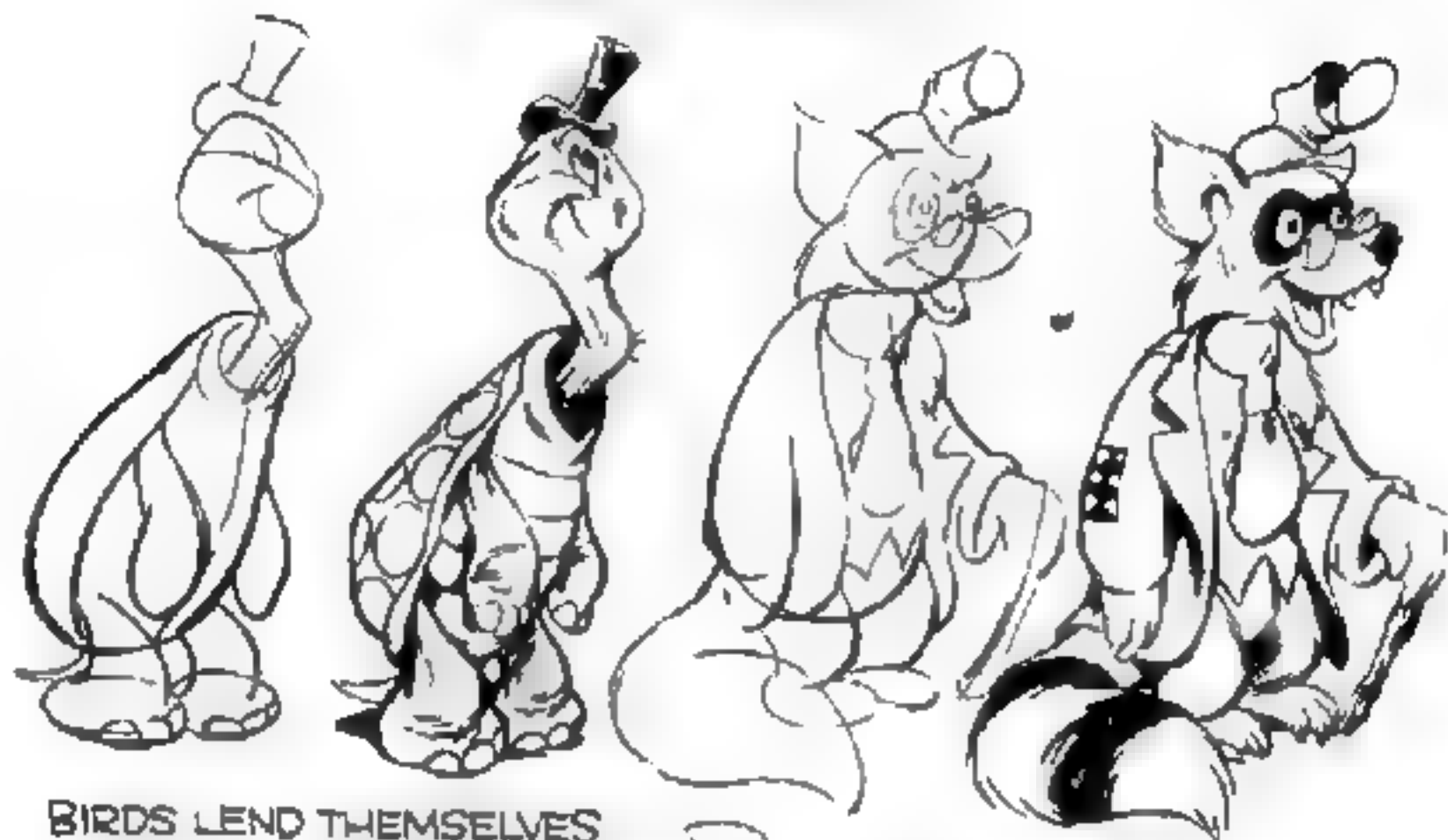


WATCH THE PULL AND  
TENSION ON DRAPERY-IT  
GIVES WEIGHT TO MATERIAL

NOTE DRAG OF  
MATERIAL WHEN  
CHARACTER IS  
IN ACTION-







BIRDS LEND THEMSELVES  
FOR SCREWY  
CHARACTERS—



# ANIMAL COMICS

(CONT.)

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ANIMAL COMICS ARE  
A WONDERFUL  
MEDIUM IN  
EXPRESSING  
SATIRICAL SITUATIONS  
AND CARICATURE  
VARIETIES OF  
PEOPLE AS  
ANIMALS.

# ANIMAL COMICS

CONT.



# ANIMAL COMICS (CONT.)

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DRAWING  
ME IS A CINCH!

I MY HEAD  
II CHEST AND BODY  
III ARMS AND LEGS  
IV BUILD UP THE DETAIL  
V POLISHING OFF

I



II



III



IV



V



CHIP'S ALSO  
VERY EASY TO DRAW-  
THOUGH I WOULDN'T  
UNDERSTAND WHY  
ANY ONE WOULD  
BOTHER!



I



II



III



IV



V



CHIP'S BUILD-UP IS THE SAME AS MINE.



# PUGNACIOUS TYPES

## ANIMAL COMICS

### GORILLA TYPE

ON HEAD, NOTE  
EMPHASIS ON JAW  
AS WELL AS  
PROTRUDING  
LOWER LIP.



NOTE HOW HEAD IS  
BURIED INTO BODY-  
ARMS LONG AND POWER-  
FUL - BARREL CHESTED  
AND SHORT STOCKY  
LEGS -



I'M NOT AFRAID  
OF HIM - HE'S  
JUST A DRAWING!

# EXPRESSION (ANIMAL COMICS)

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DON'T BE AFRAID TO  
EXAGGERATE IN EXPRESSION—  
LET THE BODY TELL THE  
STORY AS WELL AS FACIAL  
EXPRESSION.

NOTE: A  
CHIPMUNK IN A  
"WOLFISH" POSE!  
THE HEART HELPS  
TO PUT OVER THE  
IDEA!

MY DEAR  
SWEET MOTHER  
I O' MINE!

NOTE  
ATTITUDE  
AND  
EXPRESSION  
ON CHIP.

SNIFF  
SNIFF

HERE'S  
ANOTHER! NOTE  
THE REACTION  
ON BOTH OF US  
ON THIS ONE!

HEY!!

NOTE  
EXAGGERATED  
MOUTH



# EXPRESSION ANIMAL COMICS (CONT.)

HERE'S ONE MORE!  
NOTE HOW HEAD  
FLATTENS IN CONTACT,  
AND NOTE OFF-BALANCE  
POSE!

WELL I THINK  
THAT'S ALL  
ABOUT EXPRESSIONS!



WELL, JUST ABOUT ALL—  
IN THIS ONE, NOTE HOW MY  
EYES ARE OUT OF FOCUS,  
MY CLOTHES ARE ASKEW,  
NOTE DIZZY MARKS, STARS  
AND SO FORTH!

WHAM!



# INCONGRUITY

THE MORE INCONGRUOUS THE CHARACTER, THE SILLIER WILL BE THE EFFECT.



(SMALL HAT  
ON LARGE  
HEAD)



(LARGE COLLAR  
ON THIN  
NECK)



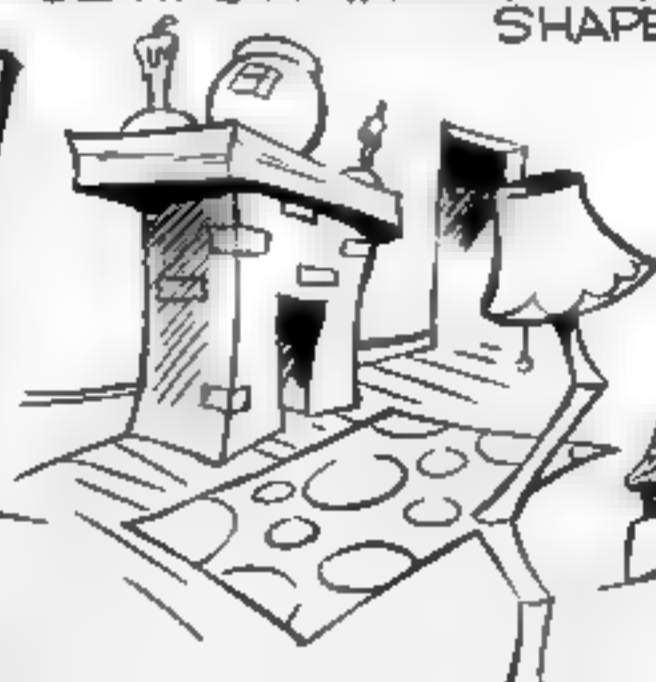
AND IN THIS  
CASE~ HE'S  
INCONGRUOUS!



THAT'S NOT  
SO~ I'M  
CHIP!

## DISTORTION (PROPS)

DISTORTION IS WIDELY USED IN IMAGINATIVE STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT. GET VARIETY TO YOUR SHAPES.





# LAYOUT

MAKE YOUR SCENES  
INTERESTING — GET  
VARIETY



WRONG



RIGHT

MOVE AROUND IN YOUR  
PICTURES — ALL MEDIUM  
SHOTS WOULD BE  
MONOTONOUS ~

I



LONG SHOT

II



MEDIUM  
LONG SHOT

III



MEDIUM SHOT

THERE'S NO SET  
RULE IN PLANNING  
YOUR PANELS IN  
COMIC STRIPS, BUT  
YOUR READER LIKES  
VARIETY. GIVE IT  
TO HIM.

IV



MEDIUM CLOSE-  
UP

V



CLOSE-UP



# BRUSH TREATMENT FOR PROPS



**WOOD**  
NOTE FINE LINES  
SUGGESTING GRAIN  
OF WOOD



**STUCCO**  
NOTE SUGGESTED  
TREATMENT TO GIVE  
UNEVEN EFFECT



**POLE**  
FOR THAT ROUND  
EFFECT, SHADOWS  
CAN BE USED.



**WATER**  
WATER CAN BE SUCCESSFULLY  
SUGGESTED BY DRAWING THE WAVES  
PROGRESSIVELY LARGER AS THEY  
COME CLOSER TO YOUR EYES-  
NOTE SEE-SAW PATTERN AS WAVES  
COME CLOSER TO YOU.



**ROCKS**  
ROCKS OFFER VARIETY  
IN SHAPES AND PATTERNS



**GRASS**



**COBBLESTONE**

# PROPS

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TO GIVE YOUR DRAWING LOCAL  
COLOR, PROPS PLAY AN IMPORTANT  
PART. IN MOST CASES YOU CAN  
SUGGEST BACKGROUND  
BY VIGNETTES.



PLAN YOUR  
DIRECTION OF  
LIGHT. NOTE LOCATION  
OF SHADOW ON  
CACTUS



## TEXTURE



SILK

NOTE USE  
OF STRONG  
HIGHLIGHT



UNPRESERVED

NOTE THAT  
MATERIAL HERE IS  
AN IRREGULAR  
PATTERN



PRESERVED

KEEP MATERIAL  
VERY REGULAR -  
LINES ARE CLEAN  
CUT.



FUR  
(LONG HAIR)



FUR  
(SHORT HAIR)



WOOL  
(OR COARSE MATERIAL)  
YOU CAN SUGGEST  
THIS BY BREAKING  
UP YOUR LINE

CURTAIN  
(LIGHT WEIGHT  
MATERIAL)

KEEP LINES LIGHT  
AND LOOSE



# USE OF BLACK

15

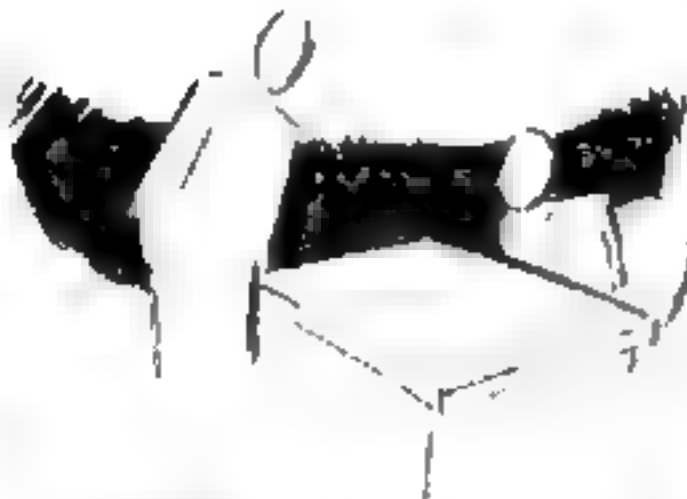
BLACK SHOULD ALWAYS BE USED IN CONTRAST TO WHITE. BELOW ARE EXAMPLES USING BLACK IN A PATTERN.



HERE'S A SIMPLE ILLUSTRATION SHOWING HOW BLACK IS USED TO HOLD FIGURES TOGETHER.



A GOOD EXAMPLE OF POOR SPOTTING OF BLACK.



HERE THE BLACK PATTERN IS USED WITH SAMENESS. IT BECOMES MONOTONOUS.



EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.



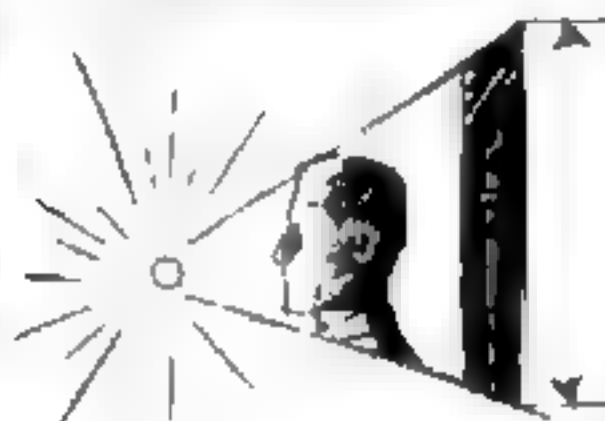
# USE of BLACK (CONT.)



MY DRAWING AT LEFT IS USED HERE TO SHOW HOW BLACK IS USED IN CONTRAST TO WHITE.

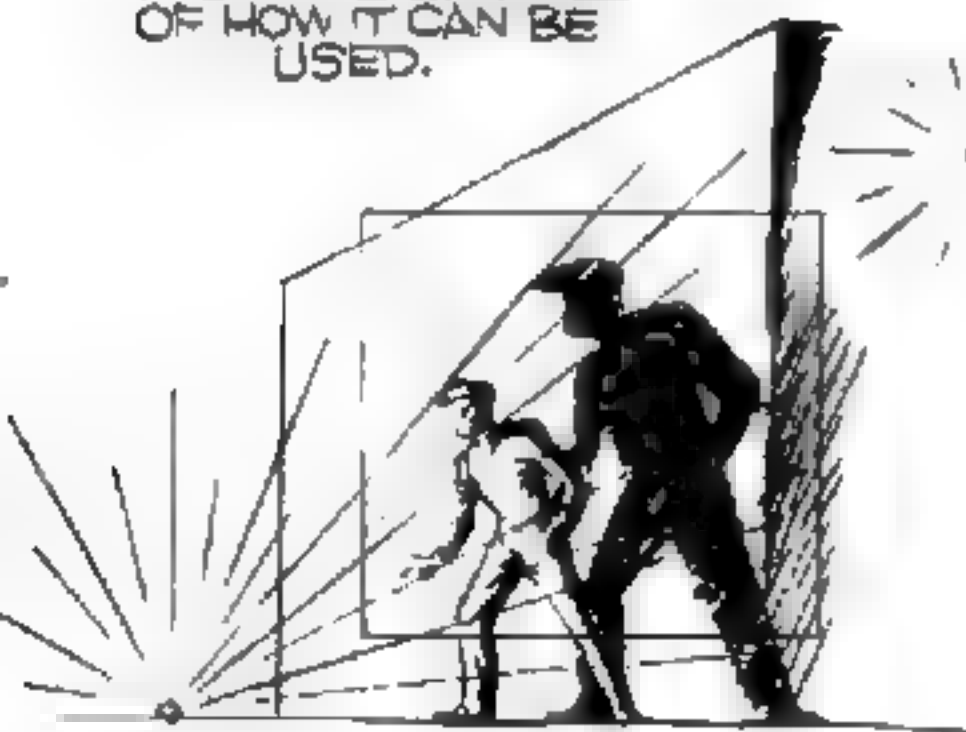
## DIRECTION of LIGHT

IN PLANNING A PICTURE WHERE STRONG SHADOWS ARE REQUIRED~ ESTABLISH YOUR LIGHT POINT.



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A SIMPLE EXAMPLE OF HOW IT CAN BE USED.



NOTE HOW SHADOWS VARY AS LIGHT POINT IS FARTHER AWAY FROM SUBJECT.

# CHILDREN

I DRAW MY KIDS FROM  $3\frac{1}{2}$  TO 5 HEADS IN HEIGHT. FOR A VERY SIMPLE CONSTRUCTION, I START WITH A CIRCLE FOR THE HEAD AND A PEAR SHAPE FOR THE BODY.



NOTE LENGTH OF  
FOREHEAD IN  
RELATION TO  
LOWER PART OF  
HEAD



USING OVAL SHAPES  
YOU CAN CONSTRUCT  
A HEAD AT ANY ANGLE.

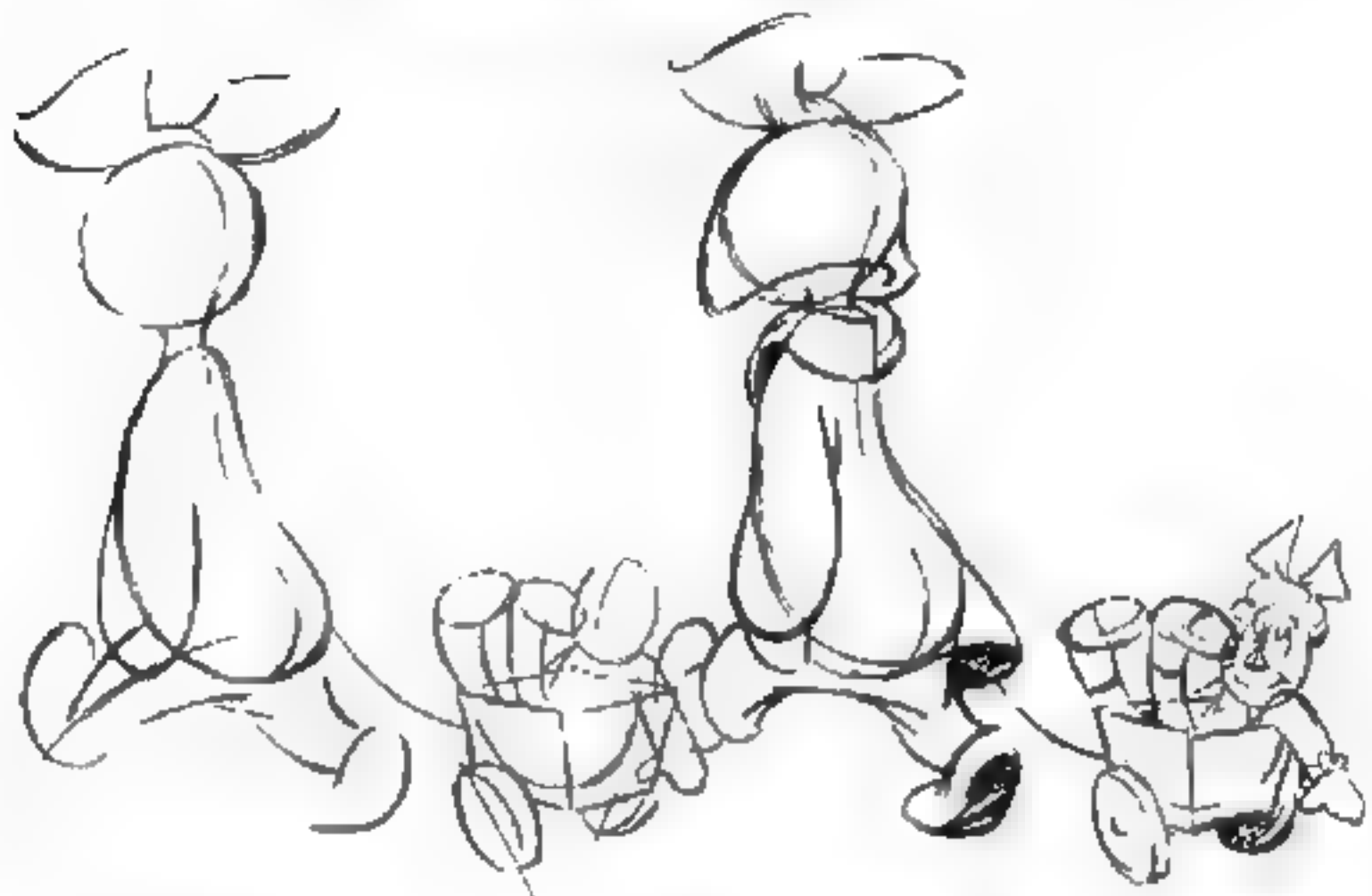


## CHILDREN (CONT.)

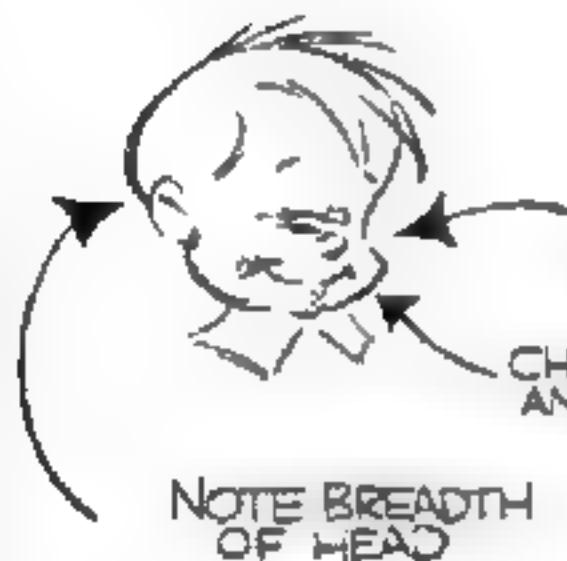


## CHILDREN (CONT.)

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KIDS HAVE A GENERAL  
LACK OF CO-ORDINATION—



NOTE ANGLE  
OF FOREHEAD

CHEEKS SHORT  
AND FULL

NOTE BREADTH  
OF HEAD

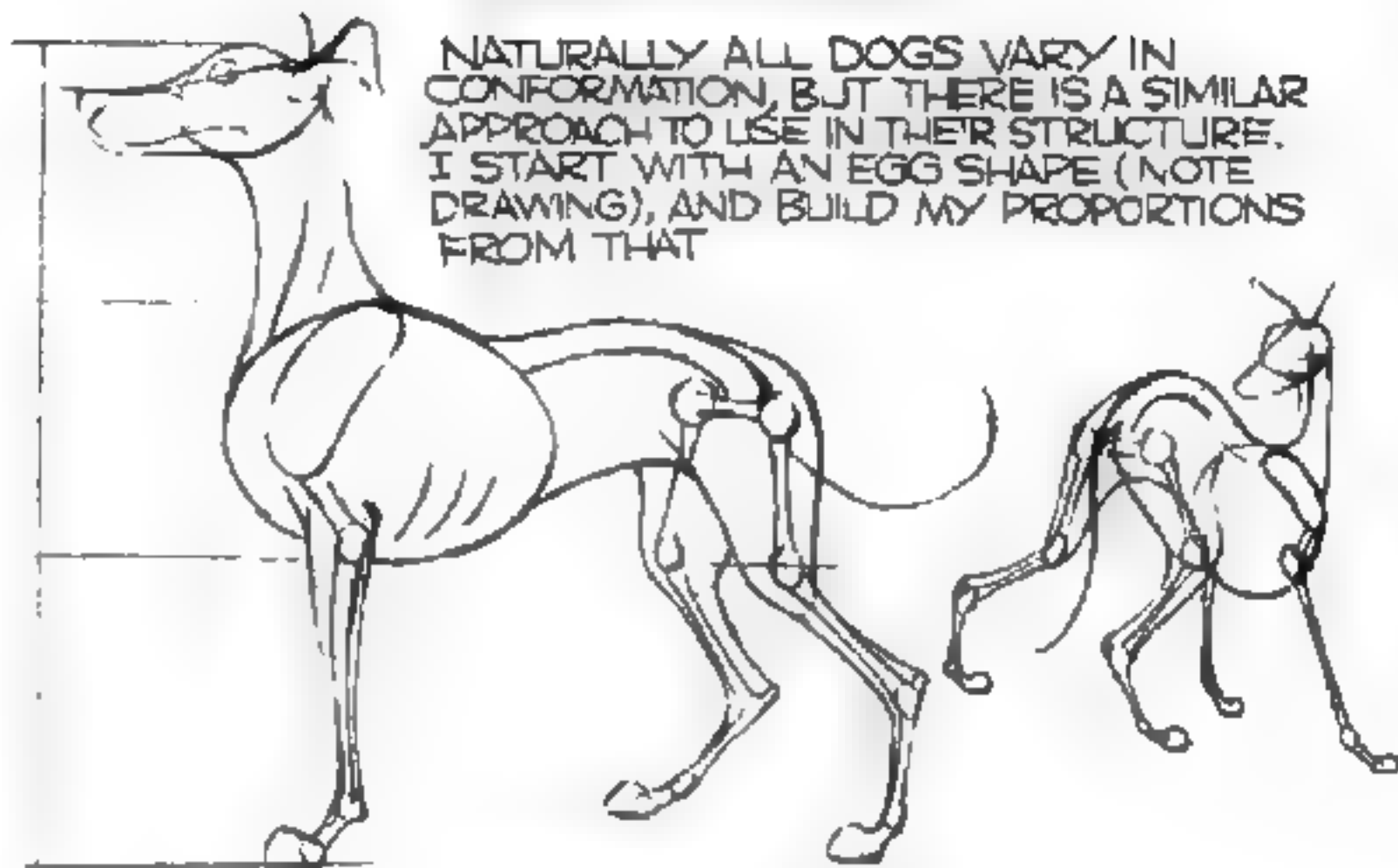
NOTE SHORTNESS  
OF LEGS IN RELATION  
TO BODY



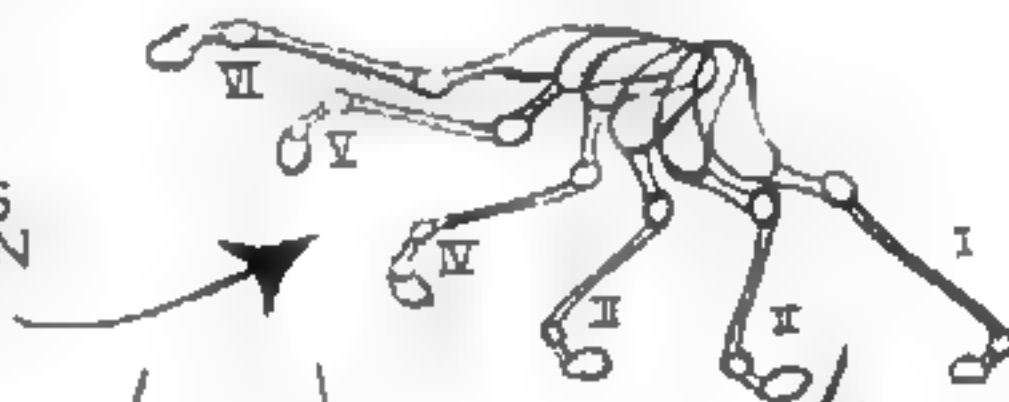
# DOGS

## SIMPLIFIED ANATOMY

NATURALLY ALL DOGS VARY IN CONFORMATION, BUT THERE IS A SIMILAR APPROACH TO USE IN THEIR STRUCTURE. I START WITH AN EGG SHAPE (NOTE DRAWING), AND BUILD MY PROPORTIONS FROM THAT



FORE LEG  
IN MOTION



BULL



GREYHOUND  
OR WHIPPET



DACHSHUND

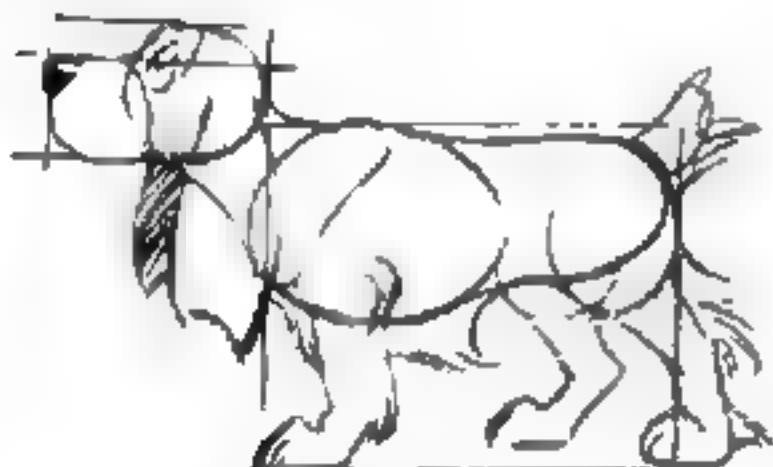
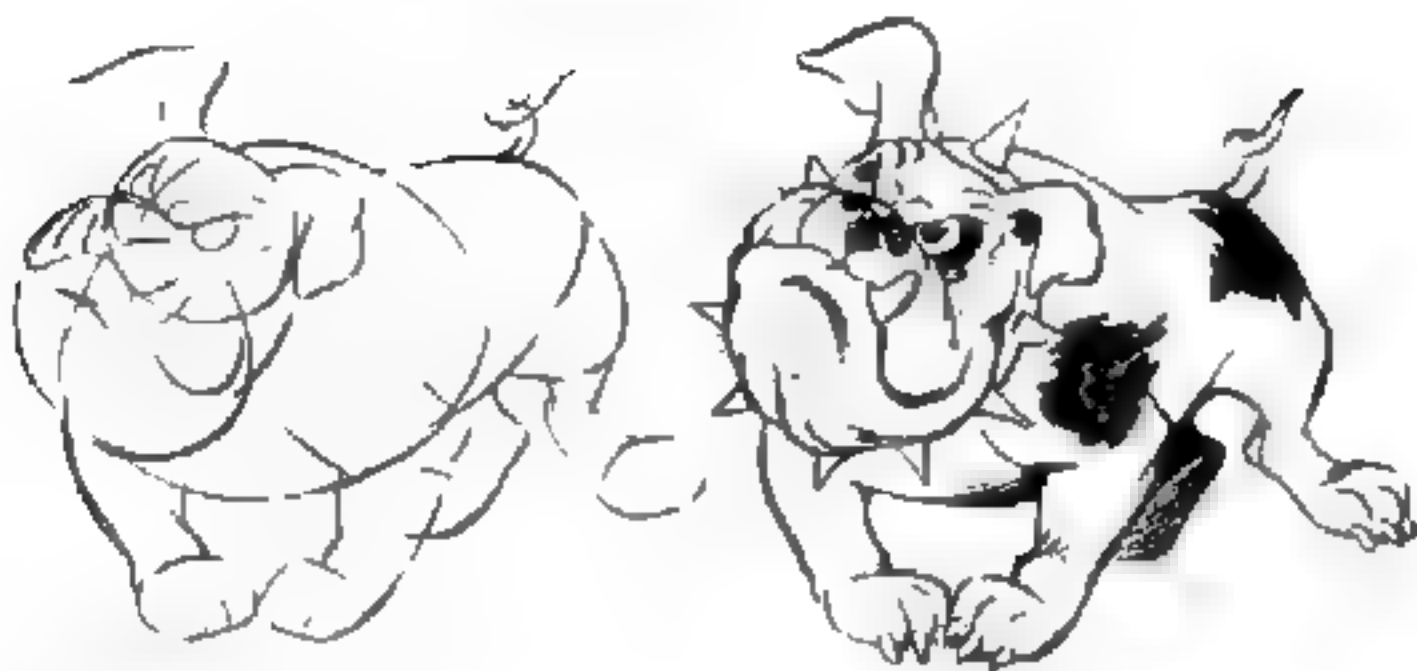


GREAT DANE

VARIOUS TYPES  
(NOTE BOW LEGS)

# DOGS (CONT.)

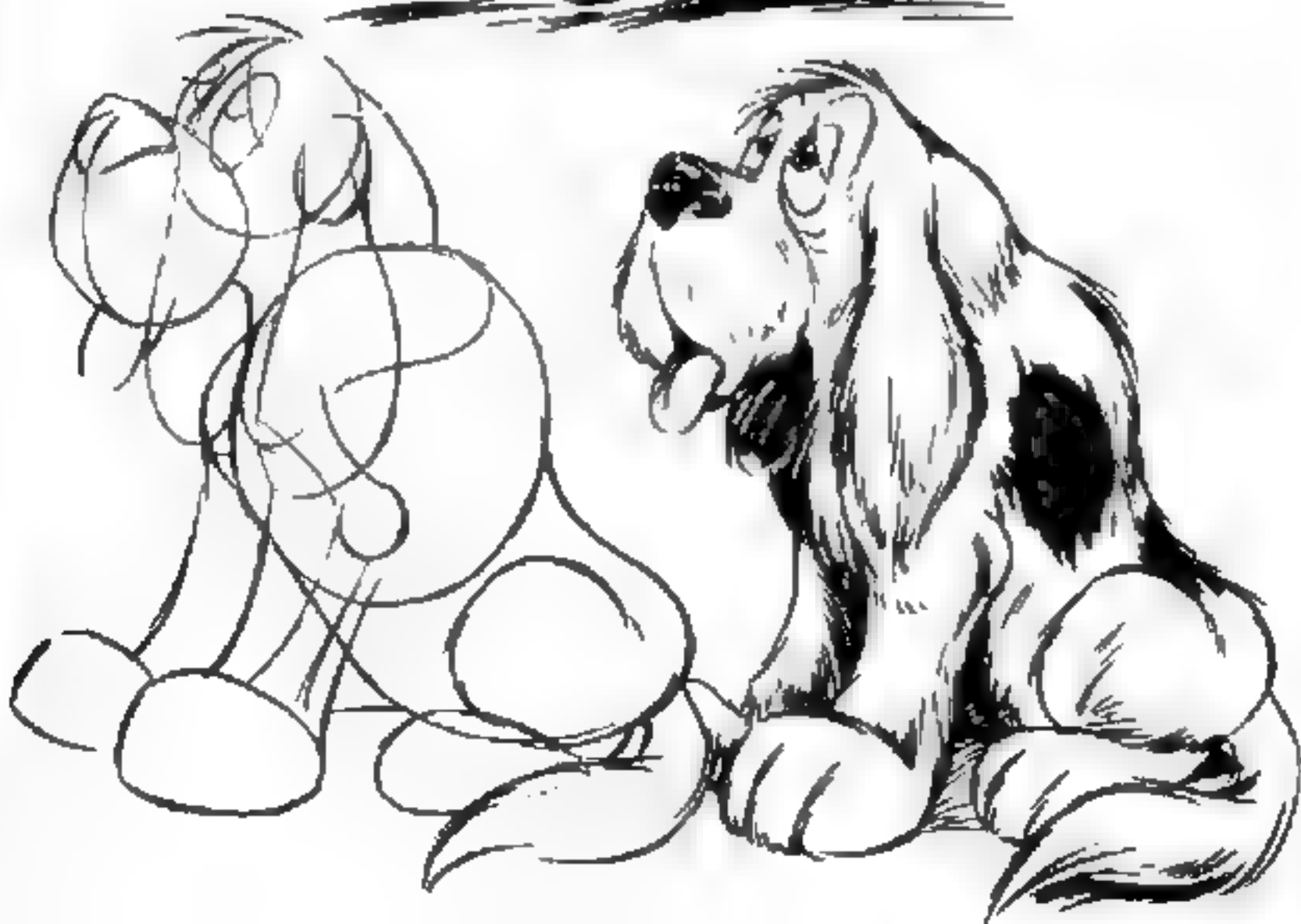
61



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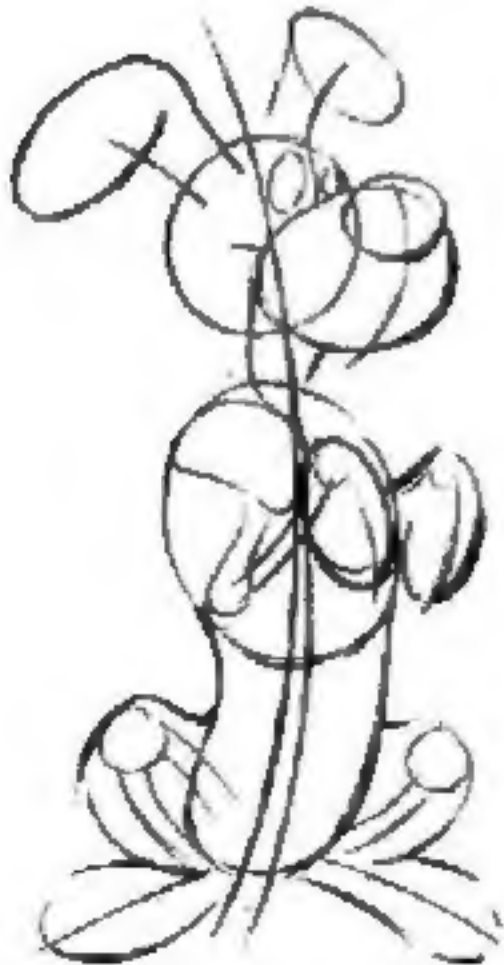
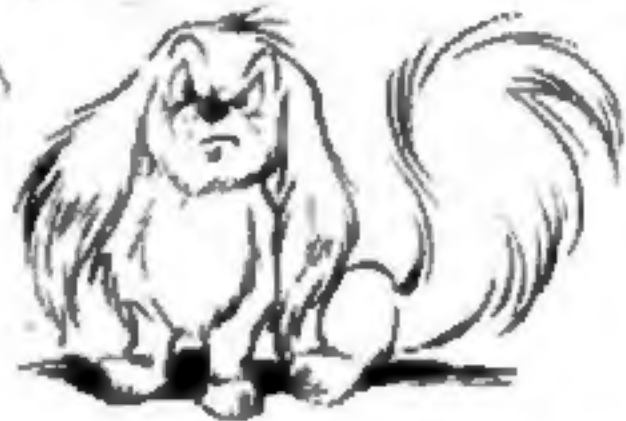


## DOGS (CONT.)



# DOGS (CONT.)

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# Date Due

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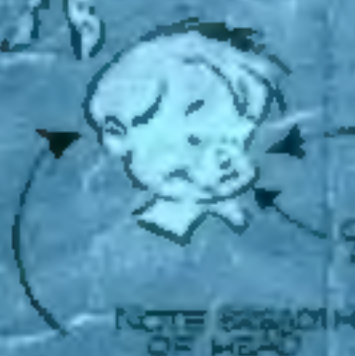
## ANIMALS LINE OF ACTION -

A DEFINITE LINE  
OF ACTION CAN BECOME  
MONOTONOUS UNLESS  
YOU BREAK IT BY AN  
ACCENT.

NOTE TAIL DOESN'T  
FALL INTO GENERAL  
LINE OF ACTION, BUT IS  
USED AS AN ACCENT.



## INCONGRUITY



NOTE ANGLE  
OF FOREHEAD

CHIN POINT  
AND FALL

NOTE BREADTH  
OF HEAD

## ANIMATION

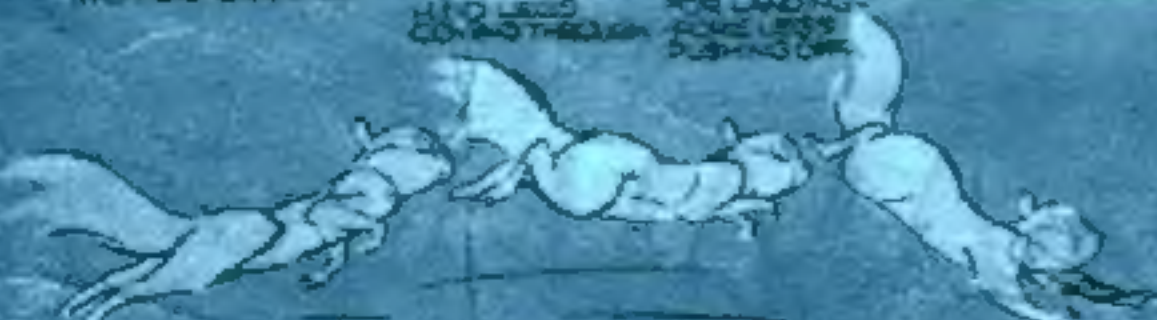


FORELEGS REACHING  
FOR GROUND.

WIDE LEGS  
THROUGHOUT  
AND LEGS  
COMING THROUGH.

HIND LEGS  
REACHING  
FOR GROUND  
FORELEGS  
PUSHING OFF.

HIND LEGS SEVERAL  
INCHES FROM GROUND.



BODY STRETCHING  
FOR TAKE OFF.

BODY AT HIGHEST  
POINT IN JUMP.

HIND LEGS REACHING  
FOR GROUND AS  
IN FIRST SKETCH.

